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1886

CHARTER AND BY-LAWS

OF THE

MARYLAND INSTITUTE

FOR THE

PROMOTION OF THE MECHANIC ARTS.

Organized January 12th, 1848; Incorporated at December Session, 1849, of the General Assembly of Maryland; Charter Extended January Session, 1878,

1886.

Printed by JAMES YOUNG, 56 South Street.

FORM OF BEQUEST

I give, devise and bequeath to the Maryland Institute for the Promotion of the Mechanic Arts (insert money or description of property.)

BOARD OF MANAGERS.

1886-87.

OFFICERS.

JOSEPH M. CUSHING, - - - - - - PRESIDENT.
GEORGE R. SKILLMAN, - - - - - - VICE PRESIDENT.
JAMES YOUNG, - - - - - - - - SECRETARY.
EDWARD W. ROBINSON, - - - - - TREASURER.

MANAGERS.

(*Term Expires 1887.*)

ALEXANDER L. SPEAR, G. HARLAN WILLIAMS,
WILLIAM H. PERKINS, ERNEST HOEN,
JOSHUA LYNCH, M. A. NEWELL,
HARRY WALTERS.

(*Term Expires 1888.*)

JOHN M. CARTER, JAMES PENTLAND,
T. P. PERINE, SAMUEL R. WAITE,
CHARLES W. WASHBURN, FERDINAND C. LATROBE,
DAVID L. BARTLETT.

(*Term Expires 1889.*)

JAMES H. BOND, GEORGE H. PAGELS,
SAMUEL ECCLES, JR., ROBERT K. MARTIN,
JOHN L. LAWTON, SAMUEL W. REGESTER,
WILLIAM H. SHRYOCK.

GEORGE L. McCAHAN,
Actuary and Librarian.

STANDING COMMITTEES,

1886-87

ON EXHIBITION.

JOHN M. CARTER, *Chairman*,
SAMUEL R. WAITE, *Secretary*,
GEORGE H. PAGELS,
G. HARLAN WILLIAMS,
ROBERT K. MARTIN,
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SAMUEL W. REGESTER.

ON HALL.

ALEXANDER L. SPEAR, *Chairman*,
ROBERT K. MARTIN, *Secretary*,
JAMES YOUNG,
JOHN L. LAWTON,
SAMUEL ECCLES, JR.,
JAMES PENTLAND,
SAMUEL W. REGESTER.

ON SCHOOLS OF ART AND DESIGN.

JAMES H. BOND, *Chairman*,
JOHN M. CARTER, *Secretary*,
JOHN L. LAWTON,
WILLIAM H. PERKINS,
ROBERT K. MARTIN,
ERNEST HOEN,
HARRY WALTERS.

ON COMMERCIAL DEPARTMENT.

T. P. PERINE, *Chairman*,
JAMES YOUNG, *Secretary*,
M. A. NEWELL,
SAMUEL ECCLES, JR.,
G. HARLAN WILLIAMS,
GEORGE H. PAGELS,
DAVID L. BARTLETT.

ON LECTURES.

M. A. NEWELL, *Chairman*,
C. W. WASHBURN, *Secretary*,
WILLIAM H. PERKINS,
G. HARLAN WILLIAMS,
SAMUEL ECCLES, JR.,
GEORGE H. PAGELS,
FERDINAND C. LATROBE.

EXECUTIVE COMMITTEE.

JOSEPH M. CUSHING, *Chairman*,
JOHN M. CARTER, *Secretary*,
JAMES H. BOND,
M. A. NEWELL,
G. HARLAN WILLIAMS,
ALEXANDER L. SPEAR,
T. P. PERINE.

ON LIBRARY.

G. HARLAN WILLIAMS, *Chairman*,
C. W. WASHBURN, *Secretary*,
JOSHUA LYNCH,
JAMES PENTLAND,
FERDINAND C. LATROBE,
DAVID L. BARTLETT,
WILLIAM H. SHRYOCK,

ON NEW INVENTIONS.

GEORGE H. PAGELS, *Chairman*,
JOHN L. LAWTON, *Secretary*,
EDWIN BENNETT,
SAMUEL ECCLES, JR.,
GEORGE L. McCAHAN,
SAMUEL R. WAITE,
ROBERT K. MARTIN.

AN ACT TO EXTEND THE CHARTER

OF THE

MARYLAND INSTITUTE

FOR THE

PROMOTION OF THE MECHANIC ARTS.

PASSED

January Session, 1878, Chapter 313.

Section 1. *Be it enacted by the General Assembly of Maryland*, That the Members of the Maryland Institute for the Promotion of the Mechanic Arts, and those who shall hereafter become members, shall be, and are hereby incorporated a Body Corporate by the name of the "Maryland Institute for the promotion of the Mechanic Arts;" and by that name shall have succession and be able to sue and be sued, plead and be impleaded, answer and be answered unto, in any Court of Law or Equity; to make, have and use a common seal, and the same to alter or renew at pleasure; to receive donations, gifts, grants, devises and bequests, or other conveyances of money, goods, chattels, effects, lands, tenements and estates of any kind whatsoever; and the same, as also all property now owned by said Institute, to hold, use, occupy and enjoy, lease, sell, mortgage, convey or otherwise encumber or dispose of as they may deem proper; and generally to do all such acts, matters and things as may be necessary to carry into effect the objects of said corporation; provided always, that the property owned by said corporation shall not exceed in value the sum of two hundred and fifty thousand dollars.

Sec. 2. *And be it enacted*, That the said corporation shall be composed of the present members thereof, and those Man-

ufacturers, Mechanics, Artizans and persons friendly to the Mechanic Arts who shall hereafter become members in such manner and upon such terms as the constitution and by-laws of the corporation may require.

SEC. 3. *And be it enacted*, That the objects of said corporation shall be the encouragement and promotion of manufactures and the mechanic and useful arts, by the establishment of schools and popular lectures upon the sciences connected with them, the formation of schools of art and design, providing a library, reading-room and cabinet of minerals, models and mechanical apparatus; holding exhibitions for articles of American manufacture, offering and awarding premiums for excellence in those branches of industry deemed worthy of encouragement; examining and reporting upon such new inventions as may be submitted for the purpose, and by such other means for the promotion of the Mechanic Arts as experience may suggest.

SEC. 4. *And be it enacted*, That the affairs of said corporation shall be managed and conducted by a President, Vice-President, Secretary, Treasurer, and twenty-one Managers, comprising a Board of Managers, to be elected as follows: At the first annual meeting of the Institute held after this act shall go into effect, the members of the Institute shall elect, by ballot, from their own number, a President, Vice-President, Secretary, Treasurer, and seven Managers to serve for one year, seven Managers to serve for two years, and seven Managers to serve for three years, said Managers to determine by drawing lots their respective terms; and at every subsequent annual meeting there shall be elected, in the same manner, a President, Vice-President, Secretary and Treasurer, to serve for one year, and seven Managers, to serve for three years; provided, always, that two-thirds of the Board shall be practical mechanics or manufacturers.

SEC. 5. *And be it enacted*, That the duties and rights of the members of said corporation, the powers and functions of its officers, the mode of supplying vacancies in office, the time of meeting of the corporation and of the Board of Managers, the number to constitute a quorum at any such meeting, the

mode of electing members, the terms of their admission, suspension or expulsion, shall be regulated by the Constitution and By-Laws of the Institute now existing or hereafter to be made, which the said corporation is hereby empowered to make and alter in the manner therein mentioned; provided that the said Constitution and By-Laws shall not be repugnant to the Constitution and Laws of the United States or of the State of Maryland.

Sec. 6. *And be it enacted*, That said Institute shall be authorized and empowered to graduate students in its various schools, and to grant diplomas to such as, after proper examination, may be found worthy of the distinction.

Sec. 7. *And be it enacted*, That the Treasurer of the State of Maryland be and he is hereby directed to pay annually to the President of the Institute, in the month of April, the sum of three thousand dollars, which shall be used in behalf of its various schools of learning and educational departments, and shall not be diverted therefrom for any purpose whatever.

Sec. 8. *And be it enacted*, That the President of the Institute shall annually, in the month of September, make a detailed report of the operations of the Schools of Art and Design and other educational departments to the Governor of the State of Maryland.

Sec. 9. *And be it enacted*, That said corporation shall not issue any note, token or scrip to circulate as currency.

Sec. 10. *And be it enacted*, That this act shall take effect from the date of its passage.

BY-LAWS.

Article I—*Membership.*

Section 1. The membership of the Institute shall consist of Life Members, male and female; Senior Members, male persons above the age of twenty-one years; Junior Members, male persons under twenty-one years of age; Lady Members; and Honorary or Corresponding Members, persons of distinguished reputation in connection with the objects of the Institute, or such as may have rendered it important service.

Sec. 2. Male persons may become life members of the Institute by the payment of twenty-five dollars; females by the payment of ten dollars.

Sec. 3. Senior, Junior and Lady Members shall pay an annual subscription of three dollars.

Sec. 4 The annual subscriptions shall be due and payable in advance on the first day of September in each and every year, and, upon payment, members shall receive a certificate of membership for the fiscal year, signed by the President and Secretary.

Sec. 5. Honorary Members may be elected by the Board of Managers, at their stated meetings, by a vote of two-thirds of those present.

Article II—*Meetings.*

Section 1. Stated meetings of the Institute shall be held on the third and fourth Wednesdays in April, at eight o'clock P. M.

Sec. 2. Special meetings shall be called by the President, on application of the Board of Managers, or at the written request of twelve members.

Sec. 3. At the first stated meeting in April the Annual Report of the Board of Managers shall be read and considered.

SEC. 4. The annual election of officers shall be held on the fourth Wednesday in April.

SEC. 5. In default of an election at the annual meeting, the existing officers shall continue in office until others are properly elected.

ARTICLE III—*Quorum.*

SECTION 1. For the transaction of the ordinary business of the Institute, fifteen members shall constitute a quorum.

SEC. 2. All business shall be considered ordinary except a proposition to dissolve the Institute, which shall be considered extraordinary, and shall require a majority of all the voting members to constitute a quorum for its consideration.

SEC. 3. At least three months previous notice shall be required for the consideration of extraordinary business.

ARTICLE IV—*Elections.*

SECTION 1. Nominations of officers and managers shall be made at the stated meeting on the third Wednesday in April, but additional nominations may be made upon the night of the annual election, by unanimous consent. No election shall be valid unless the party shall have been duly nominated as herein provided.

SEC. 2. In all elections a majority of the whole number of votes cast shall be necessary for a choice; and after each ballot succeeding the third the lowest candidate shall be dropped.

SEC. 3. Only adult male members shall be entitled to vote.

SEC. 4. The Board of Managers shall have power to fill all vacancies.

ARTICLE V—*Board of Managers and their Duties.*

ELECTION OF COMMITTEES, ETC.

The Board shall, immediately after their election, elect by ballot from their own body the following Standing Committees, viz.: Committee on Exhibition, Schools of Art and Design, Lectures, Library, Hall and Commercial Department, to consist of seven each; and there shall be an Executive Committee to consist of the Chairmen of these six committees

and the President of the Institute, and a Committee on New Inventions to consist of seven members of the Institute.

ELECTION OF ACTUARY, ETC.

SEC. 2. The Board shall annually elect, from among the members of the Institute, an Actuary (who shall also act as Librarian), Professors of the different Educational Departments, Janitor, and such other officers as the necessities of the Institute may require; and shall remove any of these officers for incompetency, unfaithfulness or other just cause.

GENERAL POWERS.

SEC. 3.—

I. The Board shall have charge of all matters of finance, and the various concerns of the Institute provided for in the Charter and By-Laws, reporting the same at the first stated meeting of the Institute in April.

II. They shall keep regular minutes of their proceedings in a book prepared for that purpose.

III. They shall hold stated meetings on the first Monday in each month, at 7½ o'clock P. M. from November to April, inclusive, and at 8 o'clock P. M. during the remainder of the year.

IV. They shall enact such rules and regulations for their own government as they may deem requisite.

V. Nine of their number shall constitute a quorum at any stated meeting, but at any special meeting thirteen members shall be necessary.

ARTICLE VI—*Duties of the Officers.*

PRESIDENT.

SECTION 1. The President shall preside at all meetings of the Institute and of the Board of Managers; enforce a due observance of the Charter and By-Laws; see that all officers and committees perform their respective duties; appoint all committees and officers not otherwise provided for; inspect and announce the results of all balloting or other votes, and

direct the Secretary to call special meetings when application is made in accordance with the By-Laws, and perform all other duties properly devolving upon a presiding officer.

In the absence of the President the Vice-President shall preside, and in the absence of both a President *pro tempore* shall be chosen, who shall be invested with all the powers of the President.

SECRETARY.

SEC. 2. The Secretary shall keep a fair and impartial record of the proceedings of the meetings of the Institute and of the Board of Managers, and shall give public notice of the stated and special meetings of the Institute. All books under his charge shall be subject to the examination of the members of the Institute. He shall conduct such correspondence as may tend to advance the interests of the Institute, under the direction of the Board of Managers, and keep a record thereof, which record shall be open for the examination of the members of the Board. He shall acknowledge the reception of all donations to the library, cabinet, &c., and shall notify honorary or corresponding members of their election.

TREASURER.

SEC. 3. The Treasurer shall receive all moneys of the Institute, and safely keep the same in such place and manner as the Board of Managers may direct, and shall make no payments without written vouchers, attested by the Executive Committee; he shall keep full and accurate accounts of his receipts and disbursements, and exhibit a true statement thereof in writing to the Board of Managers at all their stated meetings, and at such other times as they may require.

ARTICLE VII—*Duties of the Standing Committees.*

REPORT TO BOARD.

SECTION 1. All standing committees shall report to the Board of Managers monthly, and in writing, during the entire period of the progress and execution of their arrangements, and shall submit a full and general report at the close

of their duties; and shall be prepared at all times to furnish every detail connected with the respective branches of operations they may have in charge.

All orders, regulations, appointments, or contracts made by any of the Standing Committees shall be submitted to the Board of Managers at their first meeting thereafter; and such orders, regulations, appointments, or contracts may be approved, rejected, or modified by the Board at their discretion.

COMMITTEE ON EXHIBITION.

SEC. 2. This committee shall make all the arrangements for holding Exhibitions of American manufactures at such time as the Board may designate. They shall have power to make all necessary contracts and disbursements to carry out fully the object of the Institute in holding the Exhibition, subject to the provisions of the preceding section. They shall have prepared such gold, silver and bronze medals, diplomas or other awards as the Board may direct, as premiums for the first, second and third-class American productions of superior merit, to be determined by competent and impartial judges, who shall be appointed by the Board of Managers, as soon after the opening of the Exhibition as possible.

COMMITTEE ON NEW INVENTIONS.

SEC. 3. This committee shall take charge of all special applications to the Institute and Board of Managers for the trial, examination or investigation of any new invention, improvement, or any scientific or mechanical discovery. They shall proceed at once, after such application has been referred to them, to make a full investigation of the subject, or appoint other and suitable skillful persons to make such investigation or examination, as may be necessary in order to arrive at a full and explicit conclusion as to the merits of the case, which examination shall be made under their supervision, and the results of which in every instance shall be made known to the Board in a written and detailed report signed by themselves and the parties called in by them, which reports must set forth

briefly the *reasons* that influenced their determination, and recommend such action in the premises by the Board, in the form of resolutions, as they may deem proper.

No inventor or other person interested in the issue of an investigation shall be present while it is under the committee's consideration, except at their special invitation, and in cases where they may be rivalry all parties interested shall have the same privileges.

COMMITTEE ON SCHOOLS OF DESIGN.

SEC. 4. This committee shall make the necessary arrangements for opening the schools not later than the third week in November, and keep them open at least four months. They shall employ competent teachers to take charge of the schools, establish rules and regulations for their government, and have the entire control thereof. They shall be personally present as much as possible during the sessions, see that the rules and regulations are observed and enforced, and afford such aid to the officers of the school as may be required.

COMMITTEE ON LECTURES.

SEC. 5. This committee shall make arrangements for and conduct a course of lectures annually before the membership.

COMMITTEE ON LIBRARY.

SEC. 6. This committee shall purchase all suitable books, maps, &c., to the extent of the funds appropriated. They shall see that the Librarian performs the duties required of him. They shall make such rules and regulations for the government of the library as they may deem expedient and proper. They shall see, from time to time, what books are out of order, or require rebinding, and have the same put in order.

COMMITTEE ON COMMERCIAL DEPARTMENT.

SEC. 7. This committee shall arrange for the opening of a Book-keeping and Writing School, to commence not later than the third week in November, and continue in operation at

least four months. They shall establish rules and regulations for its government, and exercise a general supervision over its affairs.

COMMITTEE ON THE HALL.

SEC. 8. This committee shall take charge of the Institute Building and adopt the necessary means for keeping it in repair.

EXECUTIVE COMMITTEE.

SEC. 9. The Executive Committee shall elect their own chairman; they shall meet at such times as they may from time to time designate, not, however, less than once in each month; they shall exercise a general supervision over the financial affairs of the Institute, see that the books and accounts are properly kept, and make a thorough examination of the same at least twice in each year; they shall attest all bills and sign all orders of any kind on the Treasurer; they shall keep a record of their proceedings, along with a list of all contracts, orders, or bills passed or attested by them, and present the same to every regular meeting of the Board.

MEETINGS OF COMMITTEES.

SEC. 10. The Committee on Exhibition shall meet at least once a week during the continuance of the Exhibition, and they and all other committees shall meet at least once a month during the entire period of the progress and execution of their arrangements.

CHAIRMEN TO CALL MEETINGS.

SEC. 11. The Chairmen shall call meetings of their respective committees in accordance with the last preceding section, and upon failure for three months to do so, the Board shall declare their offices vacant, and proceed to fill the vacancies.

ARTICLE VIII—*Duties of the Actuary.*

SECTION 1. It shall be the duty of the Actuary to attend at and take charge of the Hall of the Institute, see that it is kept in proper and comfortable order, and opened and closed at such hours as the Board of Managers or Executive Committee

may direct. He shall have charge of the books of the Institute, and, under the direction of the Board or the Executive Committee, keep them in such manner as will at all times show the exact state of the Institute's affairs, and make monthly reports of the same to the Board of Managers. He shall keep a correct record of all the members, alphabetically arranged; receive and credit each with the amount of dues annually paid, and issue the annual tickets. He shall pay over to the Treasurer from time to time, as the Board of Managers may direct, all moneys by him received. He shall also notify all committees of their appointment, and furnish the chairman of each with so much of the proceedings as relates to the object for which it was appointed. He shall also, when called upon by any of the committees, confer with them, and render them information and assistance, and perform all other duties that may be required of him by the Institute, the Board of Managers or Executive Committee.

Sec. 2. He shall give bond in the sum of two thousand dollars for the faithful performance of his duties, with two or more sureties, to be approved by the Board.

Article IX—*Rules of Order.*

Rules of Order for the government of the Institute may be made or amended at any stated or special meeting, provided two-thirds of those present concur therein.

Article X—*Amendments to By-Laws.*

To alter or amend these By-Laws notice of the proposed amendment shall be given at any stated meeting of the Institute, but it shall not be acted upon until the next or a subsequent meeting. Provided that a special meeting of the Institute may be called for this purpose, of which, at least, three days' public notice shall be given, and the call shall specify the alteration proposed.

Maryland Institute

FOR THE

PROMOTION OF THE MECHANIC ARTS.

REPORTS

OF THE

BOARD OF MANAGERS

AND THE

PRINCIPAL

OF THE

SCHOOLS OF ART AND DESIGN.

Addresses at Annual Commencement.

1886

FORM OF BEQUEST

I give, devise and bequeath to the MARYLAND INSTITUTE for the Promotion of the Mechanic Arts (insert money or description of property.)

THIRTY-EIGHTH ANNUAL REPORT.

BALTIMORE, April 21, 1886.

To the Members of the Maryland Institute:

The Managers of the Institute herewith submit their thirty-eighth annual report.

Since the last report the work of the Institute has been concentrated on the Night and Day Schools of Art and Design, on the Commercial School, on the Library and the care of the Hall. These have taxed our resources to the utmost, and have required more means than have so far been at our disposal. The other schools, lectures and exhibitions which were originally carried on by the Institute are now better managed by other agencies, and the board has wisely confined its action to those objects, in the conduct of which, the Institute can accomplish the best results and be of most benefit to our city, state and nation. The Night and Day Schools of Art and Design have well maintained their high reputation, and show in the work of their pupils average results not exceeded by any similar schools in the United States. The night school had this year 382 pupils, a slight increase on the number of last year, divided as follows:

Free Hand Division	150
Mechanical "	118
Architectural "	114

The Night School opened October 12th and closed March 19th, having been in session sixty-four nights. The attendance of the pupils throughout the session was very full and regular. Their behaviour and interest in their work all that could be desired, and their drawings reflect credit on themselves and their instructors.

The number of graduates will probably be twenty.

Free Hand Division	4
Mechanical "	11
Architectural "	5

The teachers in the schools during the year were:

Otto Fuchs,	*Principal.*
W. S. Robinson,	*Head Assistant.*
George B. Way,	*Assistants Free Hand Division.*
H. D. A. Henning,	
J. W. Stowell,	
George Beadenkopf,	*Assistants Mechanical Division.*
Henry Adams,	
A. B. McLaughlin,	*Assistants Architectural Division.*
W. G. Keimig,	

The Day School of Art and Design opened October 1, and will close May 29. It has had this year 244 pupils, a slight decrease from the number of last year, and divided as follows:

Regular Students,	62
Special "	90
Saturday "	92

The pupils in the day school have attended with commendable regularity, and exhibit great earnestness in their work, which promises to show an advance on the very good work of last year.

The teachers in the school are:

Otto Fuchs,	*Principal.*
Wm. S. Robinson,	*Head Assistant.*
Miss A. C. Palmer,	*Assistant.*
Mrs. Inez R. Keller,	"
Miss E. B. Murray,	"
Miss Matilda Schaefer,	"
Miss Mary G. Gover,	"
Miss Affa Gray,	"

The Managers have to regret losing from the school Mr. S. Herbert Adams, who went abroad to pursue his art studies, and Misses Emma J. Gay and M. Medora Adams, who were

obliged to return to their homes. The schools have not suffered however, as through the exertions of Prof. Fuchs we were able to procure the services of Mr. Wm. S. Robinson and Miss A. C. Palmer, who have most efficiently aided Prof. Fuchs in keeping the schools abreast of the best. Great praise is due to all the teachers in the schools, day and night, for their efficiency, urbanity and earnestness.

The Commercial School was opened by Mr. John Core, as Principal, on October 1, and was in session every Tuesday and Thursday evening for six months. Thirty-four students attended, being within one of the number of last year. The pupils were regular in attendance and correct in deportment, but owing to great want of preliminary training did not progress as favorably as we could have wished. There will be five graduates this year. Mr. Core deserves great praise for his earnest endeavors and active interest in his work in the school.

The Library now contains 20,449 vols., of which 136 were added this year. The pupils of the schools and the members of the Institute frequented the Library and made good use of both books and periodicals; but it is a matter of regret that we cannot afford to spend a sufficient sum to procure some essential works of art and some of the more modern works in the various departments of science, industry and general literature.

The Committee on the Hall have kept a careful supervision over its repair, and have done their best with the very limited means at their command. They have secured from the Mayor and City Council an appropriation to paint the exterior of the Institute Building, and have the assurance of Mr. Oster, the Inspector of Buildings, who takes great interest in the Institute, that the work shall be well and tastefully done.

The board wishes to congratulate the members anew on the great improvement in the administration of the affairs of the Institute since the appointment of Mr. Geo. L. McCahan as Actuary.

The board this year presents in its summary of receipts and expenditures the actual expenses of the fiscal year in-

stead of only to April 1st, as has been usual. The receipts of the Institute did not pay its expenses last year by about $4,000, and the deficiency this year will be about the same. The expenses cannot be reduced without very seriously, if not fatally, impairing the usefulness and exellence of the work of the schools. Last year we raised the amount needed by subscriptions from individuals, and we must again look to outside munificence to tide us over this year.

The state and city still continue their appropriations, and the Messrs. and Miss Garrett kindly gave us $500 00 for the purchase of much needed studies and models for the Schools of Art and Design.

The total receipts of the Institute from September 1, 1885, to August 31, 1886, $12,125.13.

Total expenditures from September 1, 1885, to August 31, 1886, $16,475.13.

The board is happy to report that it has, in all probability, secured the services of Prof. Otto Fuchs, Mr. Wm. S. Robinson and Miss A. C. Palmer, for the coming year.

Respectfully submitted,

JOS. M. CUSHING,

President.

REPORT OF Prof. FUCHS.

BALTIMORE, June 1st, 1886.

To the Chairman and Committee
on Schools of Art and Design
of the Maryland Institute.

GENTLEMEN: I have the honor of presenting to you this evening my third annual report upon the condition of the Maryland Institute Schools of Art and Design; and, as this marks the conclusion of my term of engagement, I feel not unlike the master of a ship upon his return to the home port after a long cruise, when the condition of his craft shall receive a searching examination, his accounts adjusted and balance drawn, to show whether he has made a gain or loss for those who entrusted their property to his care. You have, therefore, to pass judgment upon the condition of the schools to-day and decide whether the character of the work of students in the different departments of both Day and Evening classes, which is spread for your inspection upon the screens in the Exhibition Hall at the Institute, meets your approval, and whether the progress made by our pupils in the Art classes during the three years passed has satisfied your expectations; also whether the training given to those in the various branches of the Evening Industrial Drawing Schools is suited to the needs and requirements in its practical adaptation to the industries of this community.

In planning the courses of instruction for the several branches, I have endeavored to make the most of the means and facilities which were placed at my command, holding steadily to the one purpose, that is to enhance the efficiency of the school by making the courses of study thorough from the beginning, and succeed by gradual stages to the highest point of proficiency. It gives me great pleasure to state that the interest with which the students in all the classes pursue their studies is steadily increasing, many remaining daily long after school hours to practice, and, in addition, supplement their

school studies by working industriously at home. It is most gratifying to notice that the craving once so prevalent to plunge right into painting without any preparation, and the premature ambition to decorate, with the help of the teacher, some little fancy article for amusement or pastime, has almost entirely disappeared and given place to legitimate study and a willingness to submit to the necessary training by which the eye is taught to see, the mind to conceive, and, by patient practice, the hand enabled to execute intelligently original work with nature's objects for a model.

The regular graded class system which was introduced into the Institute Schools three years ago has had a fair trial, is now in a proper state of development, and the results submitted to you and the people of Baltimore who are interested in art education to decide whether it has or not proven a success.

In order to make this system complete and effective it was necessary to require proper discipline in the school, regularity and promptness in attendance, and the requisite qualification for promotion from one grade to another. At first there appeared to be some objection to these regulations, especially that of completing the work belonging to one class and passing examinations before advancing to the next, and a certain number who were thus deficient failed to return; the loss thereby occasioned to the Institute, however, is but a slight pecuniary one, and should not be regretted on account of the great gain which has resulted in the more thorough organization of the schools and the increased benefits to those who come there for the purpose of study and improvement.

In the Day School the number of regular students has risen from forty-nine the first year to fifty-one the second and sixty-two the present, while the special classes are continued as before, and a number of the special students pursue the same course as the regulars from choice, although not registered as such.

A change was made this year in the arrangement of classes by which the full course in the Day School extends over a period of four years instead of three, enabling students to devote themselves with more thoroughness to the several advanced studies; if any, however, are strong enough, and can do full

justice to all subjects in three years, they may finish in that time if they so elect.

I think it will be noticed by those who visited the exhibitions last year and year before, that the general character of the work executed by students this year, especially that in oil, is ahead of both preceding years. This is, in fact, the first complete exhibition of the work of students who have gone through the entire course from the beginning, and it should be mentioned here also, that, with very few exceptions, the works exhibited are the first efforts in drawing or painting a finished picture or modeling of figure, head and ornament, and show what the practice in each stage has led up to. Every picture or cast in each class of work represents a different student, and every graduate has completed the entire set of works prescribed in each grade and passed examinations in them all.

It gives me great pleasure to state that in the engagement of Mr. William S. Robinson and Miss Adelaide C. Palmer the school has gained two thoroughly efficient teachers; both are artists of high merit, and have well earned the popularity and esteem in which they are held by the students in their classes. The graduates of last year who assisted during the present, teaching in the several classes, have done good service to the school, and, by the experience thus gained, qualified themselves to teach drawing and painting in public or private schools and seminaries.

The attendance in the Day School this year has been as follows, viz.:

Regular students in Class A	35	
" " B	11	
" " C	7	
" " C and D	9	
Total		62
Number of graduates in the Day School	8	
Special students in art classes	81	
" " instrumental drawing	9	
" " Saturday classes	92	
Total		182
Total in all departments of the Day School		244

NIGHT SCHOOLS.

The Evening Drawing Classes are now in such a condition that I can say, with confidence, there are none better organized and equipped or more efficient in this country; the work and instruction in all three divisions is brought down to a thorough practical basis, the interest of the pupils increasing as they progress in their work and begin to realize the great value the studies which they pursue are to them in their various occupations.

It was very gratifying to hear the favorable comments made by the professional gentlemen who were invited to examine and judge the work of the graduates, both as to the quality and amount executed in the short time the schools were in session. I congratulate heartily the young gentlemen who receive their diplomas this evening upon the excellence of their work and the faithfulness with which they have attended to their studies, and feel confident that wherever they may be called to apply the skill and knowledge they have gained, they will do honor to themselves and credit to the Maryland Institute. I deem it eminently proper, also, here to point to the fact that, although the Maryland Institute has borne an honorable reputation for its beneficent influence in the development of the Arts and Industries in Baltimore for many years, and its name is as well known as is the City Hall, yet a large number of citizens are wholly unacquainted with the moral and material good its schools are doing for the youth of this community. I hope, therefore, that all who feel an interest in the welfare and prosperity of our rising generation will not fail to pay a visit to the exhibition, which is open to the public on Wednesday, Thursday and Friday of this week. It is especially desirable that parents take their children; they will not only find the exhibition interesting, but instructive and beneficial, as undoubtedly many youths may be impressed with the fact that there is something higher and nobler to engage their minds than to yield to the evil and demoralizing influences which lure many who have nothing to occupy their time evenings to seek entertainment in frivolous and ques-

tionable places of amusement. Among the students who attended the Free Hand Division this term were several ladies, some of whom are teachers in the public schools. This is a new departure in the evening classes, and I trust we may have the pleasure of welcoming many more the coming season. I can give those who desire to attend the positive assurance that they need not have the slightest apprehension of meeting anything objectionable in or about the Institute; though we had some four hundred students last year, not one single case of breach of order or decorum was reported.

The course of instruction in the Free Hand and Mechanical Divisions is substantially the same as it was last year—the system of drawing all things from objects is strictly adhered to. The advanced work in free hand is drawing of ornaments, still life and heads from the antique in charcoal, also designing of various objects. In the Mechanical Class it is regular draftsman's work in machine drawing, the subject being a steam engine, of which a complete set of detail drawings, together with the general plan in two views, is made by actual measurement from a model. In order to prepare these drawings, every student must have handled every piece belonging to the engine, made two or three free hand sketches of each piece, and measured all dimensions, and by this method become thoroughly familiar with the construction and proportions of the engine.

In the Architectural Class every graduate must furnish a complete set of working drawings of a house, including plans, elevations and sections, drawn accurately to scale from a design which is furnished them in the form of a small perspective view. This method of rendering a set of building drawings corresponds precisely with the mechanical course by taking the students through the entire construction and planning of a house. I do not think that a more thoroughly educational and practical, as well as interesting method of drawing, could be devised. The attendance has been very regular throughout the term, and it gives me great pleasure to state that the teachers are all perfectly in accord with the

system of instruction, and have performed their duties with commendable zeal and ability.

The attendance in the several divisions of the Night Schools was as follows, viz.:

	No. of Pupils.	No. of Teachers.	No. of Graduates.
Free Hand	150	4	4
Mechanical	118	3	10
Architectural	114	2	5
Total	382	9	19

In conclusion I wish to say a word to the graduates. The diplomas which will be handed you this evening are not complimentary testimonials given you for having attended the Schools of Art and Design, but a certificate of qualification and proficiency, which you have rightfully earned through close and zealous attention to your studies; but to those who wish to devote themselves to the profession of artists or draftsmen, I must say further, that what you have accomplished so far is but students' work, executed under the guidance of your instructors. Experience will teach you, as it has many others in all professions, that there is no royal road to success or distinction. You have been sufficiently initiated into the mysteries of art to know that you have yet much to learn, and you must forge your way with sincere devotion and enthusiasm and never-ending zeal if you wish to attain ultimately to that degree of proficiency which is necessary to entitle you to the noble rank of true artists and accomplished draftsmen. It can hardly be doubted that, with proper aid and encouragement from the community, those who are now devoting their time and energy to the study of art in this city, will exercise a strong influence in awakening a more thorough appreciation of the great need in Baltimore of a public art gallery and academy, which would not only be one of the brightest ornaments of the city, but afford an opportunity for art students who have not the means to go elsewhere, to complete their studies here. Baltimore is well and honorably represented by a number of talented sons who have distinguished themselves as artists. Their names are mentioned with pride

by every native Baltimorean, and I trust the day may not be far distant when these bright stars can point back with equal pride to their native city, having dedicated to its citizens, students and guests a temple of art, as it already has a temple of science and of literature.

With sincere thanks to the gentlemen of the Committee on Schools of Art and Design and the Board of Managers for their cordial and generous support, and great sacrifice of valuable time in the interest of the Maryland Institute, by and through which alone it was possible to accomplish what has been done, I am, with great respect, faithfully,

OTTO FUCHS,

Principal.

ADDRESS

OF

HIS HONOR MAYOR HODGES,

DELIVERED AT THE

ANNUAL COMMENCEMENT

OF THE

SCHOOLS OF ART AND DESIGN

OF THE

MARYLAND INSTITUTE,

June 1st, 1886.

ADDRESS.

Mr. President, Ladies and Gentlemen: I would be untrue to the emotions and obligations of good citizenship if I did not feel and acknowledge appreciation of the presence of this large and intelligent audience. This numerous throng is so much larger and more notable in every way than any which has heretofore assembled to witness the commencement exercises of the Schools of Art and Design of the Maryland Institute, that we may reasonably infer from it that the people of Baltimore are becoming more and more interested in the development of artistic talent in this community. This must be exceedingly gratifying to the officers of the Institute, as it assuredly is to the friends and promoters of that branch of education in our midst. With such evidence of public interest and approval as this vast attendance affords, I feel that I am justified in declaring that a new impulse has been given to art education in Baltimore. And in this connection it may not be inappropriate to say that the interest in the occasion has been heightened and brightened by the effective stage setting, which some clever organizing genius has given to this part of the house, sustained, as it is, in the background, by the presence of distinguished citizens, representing the scholarship, benevolence, commerce, mechanics, wealth, officiality and general respectability of the people of this community. In the foreground I see a wealth of flowers in every possible color and form, from the conservatories of the city, being the fragrant offerings of love and friendship to the rising genius of this graduating sisterhood sitting in a line on my left. And in this line I see a delightful stem of white rosebuds from the conservatory of the Maryland Institute, challenging the admiration of all; and I am authorized by the President to present it to this appreciative audience as a

souvenir of this pleasant occasion, with his sincere regret that the buds are not sufficiently numerous to provide a *boutonnet* for every young gentleman in the house. And in turning to the right I see another gratifying sight—a graduating brotherhood, ambitious of distinction in architecture, commerce and art. I do not know the respective merits of these young candidates for diplomas and employment; but as they filed past me to their seats on the stage, I was favorably impressed with the intellectual expression of their faces, and I think that I am justified in predicting for them a successful career. They are doubtless entitled to the best wishes of all their friends for a prosperous voyage through life in whatever profession or vocation they may engage, and I accord them mine with much pleasure. But, Mr. President, I am here this evening, as you know, in compliance with a promise to deliver an address on the subject of art, and I will not tax the patience of this audience by prolonging this preface, excited solely by the *tout ensemble* of the occasion, but will proceed at once to redeem my obligation.

While considering how I should make the few remarks which you expect me to address to you this evening, and make them worthy of your attention, it occurred to me that I should do well to glance over several of the addresses made at previous recurrences of this anniversary. Not only did I wish to avoid going over ground which had already been traversed, and thereby weary you with a twice-told tale; but also, knowing as I do, the varied and eminent gifts of those who have heretofore addressed you, I feared my plain words would seem too unimpressive after their glowing periods, to effect more than a faint imprint on your memory.

For it has been the good fortune of the Maryland Institute, from its very foundation, to have enlisted the warm sympathies, and to have received the zealous support, of not only the most public-spirited, but the most gifted of our fellow citizens. Some of the gentlemen have been never weary of planning to make its work more efficient, to enlist public favor in its behalf, to extend the scope of its usefulness; and when the revolving year brought back the time for rendering

an account of this generous stewardship, there have never been lacking those who would bring before you the achievements of the year as justifying the hopes that have been raised, and would unveil new visions of hopes for the future.

I, therefore, as I said, glanced over the addresses of recent speakers before you, to see if any point of secondary interest had been overlooked, or slightly touched, to which I might call attention. The result was such as to fill me with dismay. But nevertheless I modestly launch my craft on the critical sea before me, and trust to favoring gales to transport me to the shores safely beyond. I find that the advantages of an art-school as a centre of æsthetic culture, and as a means of educating the whole community, have been most forcibly urged; while language, no less happy, has depicted the moral benefits resulting from a diffusion of art education and the expansion of the domestic virtues under its beneficent light. Stress has been laid upon the opportunities afforded by such a school for bringing to light genius that might otherwise have been wasted in vain struggles, and perished without ever attaining recognition. The fact, that by means of art new value is given to many branches of manufacture, increasing thereby the wealth of the world, has been clearly brought out, and it is also shown that new fields of employment are opened by it, of the most ennobling kind, not only to the few who design, but to the many who execute, enhancing thereby the prosperity of the world.

And it has been shown that all this goes on in an ever increasing ratio, the presence of art begetting the taste for art, and one art and one craft leading to another.

Furthermore, that no susceptibility might be left unappealed to, hideousness of pre-artistic Baltimore has been painted for us with the gloomy shades of a Rembrandt and the biting sarcasm of a Hogarth; and we have been admonished how very far even the Baltimore of to-day (which some of us are benighted enough to think not uncomely) falls below the Baltimore that might be, if we willed to have it so. And here bright fancy stepped in and tinted with rainbow hues a future, when our parks and squares will be so many gardens of

enchantment; when every house will be a house beautiful, and every street an avenue to Paradise; when the basin shall rival "Sweet Saint Mary's Lake" in limpid purity, and in beauty, Jones' Falls will vie with the soft Bendemeer.

Thus have my predecessors piled high their wains with golden sheaves, leaving me but the humble task of the gleaner, who accounts it good fortune if he can but pick up here and there an ear that harvesters have overlooked.

Explain it how we may, or excuse it how we may, the fact remains that down to recent times, art and its relations to life have not been understood in America. Of course there have been, even from colonial times, those who endeavor by practice or by precept to enlighten the public in this respect; but they were voices in the wilderness, unheard or unregarded. All arts, crafts and callings that pertained to the body, to feeding, clothing and housing it, these and their dependent vocations were deemed "practical," and hence held in high honor, and were carried to great and manifold perfection. A certain grudging recognition was given to portrait painting, impersonated, to the rural mind, in a rather seedy variety of the genus tramp, who meandered through the country, with brushes and canvas in the pleasant summer time, and whose portraits still, from the walls of many an ancient farm-house, stare in stony stolidity upon their gratified descendants. Who among you has not smiled at these stately daubs?

Of decoration, too, they had some rudimentary idea, even in the most retired depths of the rural districts; and whitewashed trunks of trees, ingenious patterns in clam-shells, or flower beds bordered with the conchs of the Antilles, were sure tokens of the refining and idealizing presence of woman. A few simple canons of color had been laid down; for instance that green venetian shutters on a white house with red roof, formed a pleasing harmony; and that, if the body of a wagon was painted blue, refined taste demanded that the wheels should be red. So much might be conceded to the graces and amenities of life, even by the most practical, but all, that went beyond this, was trifling and fantastic. That the painting of a landscape, the modeling of a vase, or the designing

of an ornament could be the serious business of an earnest man, was what few could be brought to comprehend.

For to comprehend it demands a fundamental change in the conception of life and its duties. It requires that we shall rise above the mere barbarian plane and gain a new horizon. If the Creator has made the world fair for us, and has given us the faculty of receiving high pleasure from lovely color and noble form, assuredly it was not with the intention that we should despise His gifts, and reject them as not worth our having. It was meant that we should accept these gifts with delight; that the enjoyment of them should form a new and wonderful education for us; and that the loving imitation of them might become a high moral training. For to man alone, so far as we know, has been given the power of enjoying things that in no way minister to the physical life. For aught that we can see, human life might be as long and healthful if the sun rose and set in a shroud of monotonous gray, and the same might be true if there were no distinction in hue between the rose and soil from which it springs. They were made lovely, not for our use, but for our delight, that by that delight we might be lifted to a higher plane of spiritual being. Ruskin has said, "So far from art being immoral, little except art is moral, life without industry is guilt, and industry without art is brutality."

And even now there is no general recognition of art by the American people, no effort to place us, in this respect, on a level with other nations of the world. At the Paris Exhibition of 1878, which I attented as a commissioner by appointment of the President, we exhibited no sculpture, and the exhibit of painting was so meagre in quantity that it would have been less humiliating to our pride had there been none at all. We hold out no public honors, nor distinctions, to artists. Until very lately our art students had to go to Paris, or Rome, or Munich to study, and bring back a French, or an Italian, or a German style.

Our literature has already passed through a similar experience. It has had its time of neglect, then its time of

imitation, and, at last, it has emerged to honor, and to nationality.

American literature has a recognized position in the world, while American art, as national and characteristic, can hardly be said to exist. It is not that we lack the men; what we want are good schools and public appreciation and support. It is not enough that a good picture, or etching, or design should be sure of finding a purchaser—though even that would be much—but the artist should know that his fellow citizens could value his work, and were proud of it.

One hears it said now and then that there is not, and cannot be, an original American school of art—at least until our young civilization has become mature. Art, we are told, belongs to the resting period in the lives of nations, when they have reached their prime, and are on the verge of decline. I am willing to admit that we have not yet reached our prime; and if this view be correct, and the emergence of a school be the sign of decadence, long may it be ere we develop an original and characteristic American art. But a consolation is left us. At least we can become faithful copyists of nature. We have eyes that can be trained to see, and hands that can be taught to guide the brush or graver, or mould the plastic clay. The whole domain of landscape is ours—from the granite coasts of Maine to the tangled hammocks of Florida—and we have scenery that would have taxed even the magic pencil of Turner, when at the height of his Royal Academician honors, in the kaleidoscopic wonders of the Yosemite Valley, the Yellowstone, or the sculptured terraces of the Colorado.

We can draw the human form and face. It is not for me to assign to portraiture its proper place in the hierarchy of art, but Mr. Ruskin has said with emphasis that "Art has never done more than this—to give the likeness of a noble human being." And he continues: "Not only so, but it very seldom does so much as this; and the best pictures that exist of the great schools are all portraits, or groups of portraits, often of very simple and nowise noble persons. It is well known that many of the famous Madonnas and children by

the old masters, to be seen in the picture galleries of Europe, representing the Virgin Mary, the Infant Jesus, and St. John, are the portraits, in many cases, of very plain people.

We have the native, organic life around us—the birds and plants and flowers of our woods and fields. Whether we can do more than faithfully to copy them will depend upon ourselves. The Greeks developed an order of architecture from a common weed—the acanthus, and the Egyptians a national school of art from the reeds and lilies of the Nile.

It may be that even faithful study and loving imitation of the beauty and grace around us will not suffice to develop an American school of art; but one thing is certain, that we shall never have one without it, and the course of training which is pursued in this and similar schools—training the eye to see and the hand to execute, awakening the faculties to perceive grace, and beauty of form and color—is the training which leads to it.

I leave it to those who can speak with authority on such matters, to say how far we have already progressed in this direction. In one branch, certainly, a distinctively American school has arisen, and that is in the art of wood-engraving. Not only in delicacy and finish, but in what I may call imaginative effect, American wood-engraving leads the world. The best work of the English, French, or Germans (so far as I have had opportunities of comparison) is coarse and weak compared to ours. It has developed itself within a generation, rapidly but naturally, as the bud opens into the flower.

And about this art of wood-engraving, there are two things worth noticing: First, that it is eminently suited (at least so it seems to me) to be practiced by women. It is free from the drawbacks and inconveniences of other branches; there are no cumbrous apparatus, no deleterious acids, no risks that the most careful work shall be ruined in the firing. It can be exercised in the pure air of the country as well as in town; and requiring fineness and delicacy of touch with little muscular exertion, it is peculiarly suited to the female eye and hand.

And, secondly, nothing better exemplifies the fact that with the development of an art arises simultaneously a demand for its products. In no country is there such a profusion of wood engravings as with us. Everything is illustrated, from the child's primer to the pretentious history, from the slight caricature in the afternoon paper to such finished works of art as those which adorn the pages of the *Century*.

And this leads me to speak to a point which all will admit to be practical, and that is the commercial value of art. What we expend yearly on imported art-products is something prodigious. It is not merely for paintings, engravings, and statuary, but for articles and commodities bought for their ornament, pattern or design, or to which, in some way, art has superadded a value. Now while the liberal indulgence of this fancy for the possession of foreign art might have an unfavorable bearing on that perplexing question "the balance of trade," I know perfectly well that money's worth is just as valuable as money; and though we pay heavy sums yearly for imported goods we are none the poorer, provided we need the goods, can afford to gratify our taste, and they are worth what we pay for them. But the point is this: if we encourage American designs, we shall produce American designers. By this we shall add, by so much, to the productive powers of our country, and so much to its potential wealth. Putting all æsthetic questions aside, and looking at the matter in the most prosaic light, let me ask, is the man who makes two blades of grass grow where only one grew, or he, who, out of a few logs of wood and lumps of iron makes a serviceable wagon, in any sense a more substantial producer than he, who, from a few ounces of paint and square inches of canvas produces a picture worth thousands, or from a lump of clay produces a peach-blow vase? The designer of patterns for wall papers, carpets, or furniture, is a producer in the strictest sense of the word. And if it would be bad economy for us to weave no cloth because we can get it from Europe, so it is bad economy to go abroad for designs which we could produce at home.

England saw this at the International Exhibition of 1851. The English then learned that while in substantiality of product and in economy of production they were ahead of the Continental nations, they were far behind them in all that lends attractiveness to manufacture. Their eyes were opened. Mr. Podsnap's delusion that sound old British ware was worth any quantity of foreign gimcracks, lost its hold upon the British mind. They saw that they were being fast distanced in the race, and they set to work to repair their neglect. The subject of art education was studied; capitalists came forward, art schools were founded, and in a comparatively few years England took rank with the foremost of her rivals.

The evidence of this is manifest to the world of refinement and art everywhere. For example, there is scarcely a richly appointed home in Baltimore that does not contain some specimens of artistic porcelain from the Royal Porcelain Works at Worcester, or the renowned China Works of Minton at Stoke-upon-Trent, and also objects of faience of the celebrated Crown-Derby, Copeland and Wedgwood varieties. And in the matter of dinner table ware of the most expensive kind, let me say, what many of you already know, that the productions of the famous porcelain works of England are rapidly supplanting, in many varieties, the marvelous china of Sevres and Dresden in the uses and admiration of the refined world. As an indication of the height to which the art of design and execution has been carried in the decoration of English table ware, I need not do more than state that I saw in the exhibit of the Royal Porcelain Works at the Paris Exposition of 1878, two dozen dinner table plates that were sold to the Prince of Wales for eighteen hundred dollars.

So long as we were content to remain a people of farmers, and so long as the ocean was only traversed by sails, this matter was of less consequence to us; but now, with our rapidly increasing population, with the phenomenal growth of our large cities, our manufactures are rising into ever-increasing importance, and with steam transit all the great markets of the world are brought to our door. It is not by trying to

shut out the manufactures of other nations that we shall remedy our defects, but by improving our own.

Let me cite here a few words from the report of Commissioner Howard on the Paris Exposition of 1878:

"The most formidable danger which now threatens us from abroad is the great and commendable energy with which our rivals are urging and extending their system of special education." And, after specifying a number of instances, he continues:

"I desire to place upon record my unhesitating conviction that special trade and art schools have become one of the paramount necessities in nations whose prosperity is largely dependent upon handicraft. It has been said that the Yankee character is so apt, acute and inventive, that the adjuncts, drill and training, which are requisite in some of the Old World communities, are not needed here. To adopt this view as a rule of action would be a sad mistake. The American may not need the incentive of school discipline, but he does require, and the near future will demonstrate that he must have, the thorough knowledge and methods of systematic training. Even now our textile industries are suffering by means of our lack in this respect. In mechanical expedients to cheapen production no nation is so fertile as ours, but in the higher and more intellectual elements we are sadly wanting. In the invention of contrivances of a merely mechanical character we distance the world, both in quantity and quality, but when it comes to æsthetic designs, where beauty and gracefulness unite in the formation of attractive wares, it is our highest ambition to *steal*. An intelligent French manufacturer remarked to me (I am still quoting Mr. Howard), 'We furnish the brains for the world in the matter of manufacturing. We mean to lead in the invention and composition of designs and styles. We expect you Americans to use them after we have thrown them aside. You are welcome to them then, as we shall have made our profit out of them before you can introduce them.'"

And the Commissioner goes on to show that other European nations, by their schools of art and design, are preparing to

contest the supremacy of France in this respect. America alone lags behind. You may ask me how is this state of things to be amended? Well a full answer to that question could only be given after ripe reflection, and by one having authority to speak on the subject; certainly not by the present speaker. But I will tell you how it is not to be done. It is not to be done by sitting still and saying, "the government ought to do something." It is not to be done by saying somebody ought to do something. It is not to be done by saying—as some degenerate Baltimoreans are not ashamed to say—"Oh, Baltimore is a little one-horse place; we must look to New York or to Boston." "Your lot is cast in Sparta; adorn *that*."

Something will be done if our wealthy citizens, following the generous examples already set them, will form collections of paintings, sculpture, engravings, and other works of art, to which the public can have access; and if they will be (as some have been) the generous patrons and fosterers of native talent and genius, whenever discovered; and if they will encourage and support such earnest, faithful endeavors as that of this excellent school, and the worthy institution of which it is a part. Yes, then something may be done.

It often happens that things in themselves good, have serious drawbacks in practice; that we have to consider them under various aspects and balance conflicting expediences. A public good may work a private wrong; a benefit to one class may be an injury to another. Well-meant charity may demoralize. A praise-worthy economy may cause distress.

Some of our worthy fellow-citizens have expressed doubts whether our present system of public school education was in all respects the best adapted to the needs of our youth. On this important question it is not my present business to express any opinion, as to where and how improvements could be introduced, even if they should be needed; but, with respect to the institution in whose behalf I am now speaking, there is no room for apprehension or doubt. In whatever aspect we consider it, and whether we look at the immediate services it is rendering, or the far wider and more important

services that it might render, if its abilities and scope were enlarged, it appears to me that nothing can come from it but good—good to those who attend its classes and avail themselves of its advantages, and good to the whole community in the influences that radiate from it.

Now, my friends, my little craft which I launched before you with great misgivings, has reached the end of its intended voyage over the sea of art and design. I am frank enough to say that it was accomplished with some labor to the inexperienced pilot who stands at the helm to-night. If you, who have honored me with your forbearing companionship on this venturesome transit, are even slightly pleased with the faint glimpses of artistic scenery which you have caught, or have picked up a single floating flower on the way, I shall feel sufficiently rewarded for the time and study which I have expended on it.

I now take leave of the subject for the present, with the expression of my admiration of the work which has been performed by this clever graduating class of the Schools of Art and Design of the Maryland Institute which I had the pleasure of examining three weeks ago. To this commendation I will add the confession of my faith in the competency of its teachers, and in the efficiency of its officers, adding thereto my best wishes for its continuing and increasing success.

ADDRESS

OF

GEORGE R. SKILLMAN, Esq.

DELIVERED AT THE

ANNUAL COMMENCEMENT

OF THE

COMMERCIAL DEPARTMENT

OF THE

MARYLAND INSTITUTE,

June 1st, 1886.

ADDRESS.

Mr. President, Ladies and Gentlemen: I am requested by the committee to make a talk of say ten or fifteen minutes to the Commercial Class of the Maryland Institute.

I take it that the committee, in limiting the time, thought either that the necessary matter could be covered in that period of time, or that the subject, following so close upon the remarks of His Honor the Mayor, on the interesting theme of art, would be a very dry one and that perhaps it would be better to cut it short.

To my mind (and I think the business men generally will agree with me) the subject of book-keeping, commercial calculations and business training, is not only not a dull, dry subject to talk about, but an exceedingly lively, interesting, and sometimes really exciting one. I am not quite sure that the Commercial Class of the Maryland Institute is not as much of an art school as the department in which is taught the making of beautiful pictures and designs in mechanical and architectural drawing.

I do not know of a more interesting picture than a balance-sheet, drawn by a competent book-keeper, from a merchant's ledger, when the balance is on the right side. It is true the balance is sometimes on the other side, but then we would not consider the picture as interesting, and probably would not care to put it on public exhibition. I look upon the science of book-keeping as upon a compass to a ship. A ship may be perfect in every detail, with masts, spars, rigging, sails or steam, and be freighted with a valuable cargo of merchandise—or perhaps souls—and, without a compass, she would in all human probability sooner or later be dashed to pieces upon the rocks.

So with a business man. He may have his fine warehouses or factory, have a large stock of goods, thoroughly equipped for business, send out his salesmen to all parts of the country, and yet not have a correct system of keeping his books and accounts, and sooner or later, in ninety-nine times out of one hundred, he will be destroyed as a business man.

To you, young gentlemen of the graduating class of the Commercial department, I want to remind you that you have only learned the theory of the science of accounts. You are now to put this theory into pratice.

Althought the business of keeping books is extremely easy, yet the adaptation of the principle of double entry, to extensive and complicated transactions, so as to receive the full benefit of the system, is a process which requires the most complete knowledge, not only of the theoretical and practical, but of the *science* of book-keeping. Book-keeping, like all other arts, can only be mastered by industry, perseverance and attention. The young man who wants to be perfect in the art, and excel, must think for himself, and endeavor to understand the *why* and *wherefore* of all that he does, instead of resting satisfied with what he may have been taught at school. You have been taught certain rules in relation to the system of accounts. If you have been attentive to the instructions you have received and will call into exercise your reasoning powers and memory, and are the masters and not the slaves of the rules taught you, you will experience no difficulty in unraveling or adjusting any set of accounts however complicated or diversified.

If on the other hand you have merely committed the rules to memory, without knowing the why and wherefore, or have attended to your studies in a perfunctory manner, and do not now put your whole heart in the work, let me assure you, you will never occupy a position at the top of the ladder as an accountant. I knew a man a few years ago, a member of a business firm, who concluded to go to one of the commercial schools and learn book-keeping, so as to get rid of the expense of his book-keeper. I think he did just the right thing to learn the science, but think his object a mean one, as the

firm were abundantly able to pay for the services of a competent man. Well, in the course of time, he graduated, discharged his book-keeper and proceeded to attend to this duty in person. In a few weeks he found he was a complete slave to the rules he had been taught and not their master. The result was he could not master his own books, the old clerk was re-employed and I think more fully appreciated. Now I know that the fault was not with the school, it was entirely his own, and he acknowledged as much himself.

It is of just such cases as this that I wish to warn you. If you intend to follow the science of book-keeping for a livelihood, or intend to keep your own books and accounts, let me advise you: First—to write a plain hand; all business writing, particularly book-keeping, should be so plain that it may be read at a glance, and not two or three times in order to decipher, as you would hieroglyphics. Avoid flourishes and all attempts at ornamentation; all these are very well in fancy writing, but they are entirely out of place in books and accounts. Second—be careful in both spelling and figures; remember figures will not lie if you do them justice; a mistake of one cent in a set of books of large magnitude may cause you days or perhaps weeks of labor in getting off a balance sheet. Do it right at first, and then when you add up your long row of columns, debits and credits will agree. Third—endeavor to increase your knowledge of commercial arithmetic; remember that having a thorough knowledge of all the rules of book-keeping, writing a nice, legible hand and plain figures, will not make you a thorough book-keeper, unless you also have a thorough knowledge of commercial arithmetic.

I would recommend you to purchase one of the many editions of this science now published.

A thorough knowledge of arithmetic will save much labor, and without this knowledge you will only be a plodder at best. Strive to reach the top round of the ladder; there are plenty of book-keepers such as I described in the gentleman who thought he had learned the sciene, but comparately few unemployed who are masters of their business.

I do not want you to think for one moment that I am in any way reflecting on your capacity as book-keepers and accountants, or having the ability to enter a business establishment, and satisfactorily perform the duties of the position. I know that the examining committee would, under no circumstances, consent to the graduating of any pupil who was not thought to be thoroughly competent, and who had not honestly earned the diplomas you are to receive to-night.

To receive a diploma from the Maryland Institute in any of its departments means close application—honest, hard work, and a thoroughness in the branches learned. I think the small number of graduates, considering the large number of pupils, conclusive proof of this statement.

You young gentlemen who are about to go out into the business world have no doubt, each of you, an object in view. You expect to fill certain positions or engage in business suited to your tastes, and not one of you but has a reasonable hope of success.

I know it is natural that you should feel elated at the successful termination of your studies; and justly so; but permit me to say to you—if you would be successful in the pursuit of your choice, whatever it may be, you must be energetic—earnest—prompt—and if you would have a clear conscience (and I hold no man can be truly successful who has not) you must be temperate, virtuous and just. Remember that "Character is better than gold." It gives the poor man credit, position, the esteem of employers, and is often the foundation of great fortune.

Be true men, and if you do not succeed in gaining worldly riches, you will at least be *God's noblemen.*

A word, Mr. President, to our friends in the audience. Did it ever occur to you that many of the failures in business, and the want of success on the part of many of our young men—and women too—was owing to the fact that they were entirely ignorant of the science of book-keeping and the system of accounts. Yet such is the fact. Many of the business failures of our country, and not a few in our own city, can be traced to the fact that the principals did not understand the science

of book-keeping any more than an infant understands the science of astronomy. I would advise every parent who contemplate putting their sons into any kind of business, whether it be mechanical, manufacturing, merchandising, or even artistical, to first educate him in the science of accounts. No man should engage in any kind of business who does not thoroughly understand the keeping of his own books. If he does, he is at the mercy of others who may or may not be competent and reliable.

The keeping of accounts is a wonderful discipline. It teaches carefulness, systematic economy, truthfulness. Show me a young man who keeps a regular account of all his personal expenses, and I will show you a young man who is not extravagant—one who is sure to live within his income, and will not spend his money or his time in riotous living. You will find him, as a rule, accurate in all things. Take this young man into your employ, and you will find him to be truthful, and if you give him your cash account to keep, you may rely upon his keeping it correct to the cent.

I know some business men do not attach the same importance to having a thoroughly competent and reliable man to keep their accounts as I do, and for the very reason that they do not themselves understand the system. It is enough for them that they buy goods at a price and sell them at a profit; it does not occur to them that frequently the profits are more than swept away by expenses and bad debts, until it is too late and the sheriff steps in and takes what is left. The most profitable employee (in my opinion) a business man can have is a reliable and competent book-keeper.

It is poor economy to employ incompetent ones, as they are dear at any price. If your business is too small to justify you in employing an accountant, and you are not thoroughly qualified yourself for the task, let me urge you to join the next Commercial Class of the Maryland Institute. Send your sons and daughters, too.

I know of no position in life where this science may not be of value, and, if I had the power, I would make this branch

of science as thoroughly taught in our schools as is grammar and arithmetic.

We are living in a fast and wonderful age. Business is not now transacted as it was in the days of our fathers. We are not content to go along in the slow old fogy way of our ancestors, but must stretch out our arms to the remotest parts of the country, and even of the world. Instead of being content with small shops and with a half dozen employees, we must have monster establishments with all the modern appliances of steam and electricity, and employees by the hundred and thousands.

We have been digging into the bowels of the earth for years to get our great heat and light producing power, and by reason of the black diamond we have been able to cross the Atlantic in six or seven days, and across the continent in about the same time. By reason of the same power we have been enabled to illuminate our houses and streets by simply turning a key connecting with the supply pipe; and now, by aid of electricity, (generated by a power, that also owes its strength to the black diamond underneath the ground), it is possible to illuminate the entire city in an instant by simply turning a switch which will send the lightning through the wires. Only a little while ago we discovered that away down below the crust of the earth we can get our supply of heat and light by simply boring a hole in the ground and inserting a pipe and leading it where we will.

In Pittsburg and other parts of Pennsylvania they melt their iron and steel, heat and light their houses and light their streets with hydrogen gas prepared for them in the ages long since past.

Truly we are living in a wonderful age. God is moulding this earth to suit his divine will and plan. He is shaping everything for the benefit of his children, and gives us just what we need at the right time, and as we have the intelligence and capacity to receive it; but he does everthing in order. Order is Heaven's first law, and if we would enjoy what he gives us, and profit by it, we must obey this law, and remember that all we do, or undertake to do, must be done in accordance with this law.

No matter what our position in life, or what be the nature of an undertaking, whether it be obedience to our duties in the ranks or commanding an army; a sailor before the mast or the captain in command; an artizan performing his daily task or a manufacturer employing hundreds or thousands of workmen; the pupil in the school or the teacher who instructs, we must obey this law of order, and this means, that we must have something to act as a brake, a guide, a regulator, a recording index, to show us just where we are and keep us from error and danger, otherwise our steam boilers would blow up, our cars would come into collision on the track, our steamers and ships would run upon the rocks or be lost at sea. In other words, all would be chaos. How could it be possible for the world to move with the rapidity with which it does, and man bringing to his aid and making obedient to his will the pent up forces from beneath the earth, the explosive power of steam and chemicals of modern science, and even the electric powers from the clouds above, without entire demoralization and destruction, were it not for this law of order. Now what we understand by this is the keeping of a record, accurate calculations, a history of what we do, a charging of what goes out and a crediting of what comes in, the science of keeping books and accounts.

Now, in conclusion, let me repeat—there is no circumstance in life in which this science may not be of value to you, and that the Commercial School of the Maryland Institute offers to you every opportunity to qualify yourself in this branch of science.

Let me advise you to avail yourselves of its benefits the coming season. Send your sons, send your daughters, send your wards, send your apprentices and office boys—the benefit they receive will be of great value and useful to them all their lives, and the expense to you comparatively small. If you will encourage us by doing this, I promise you the committee will make the instruction even more thorough than now (excellent as it is), and you will have the satisfaction of knowing, that you, at least, have endeavored to obey Heaven's first law—ORDER.

MARYLAND INSTITUTE

FOR THE

PROMOTION OF THE MECHANIC ARTS,

BALTIMORE, MD.

Schools of Art, Design and Industrial Drawing,

BOOK-KEEPING AND WRITING,

LIBRARY.

1886-87.

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—ON—

Maryland Institute Schools

—OF—

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MARYLAND INSTITUTE

Schools of Art and Industrial Drawing,

1886-87

THE Board of Managers of the Maryland Institute take pleasure in announcing the continued and growing success of its Schools of Art and Design, and in stating that they are constantly making valuable additions to their fine collection of casts, models, and other art studies, sparing no pains or expense to increase the facilities for the study of Drawing, Painting in Water Color, Oil and on China and Sculpture in the Day School, as well as all branches of Industrial Drawing in the Evening Classes. The attention of those desirous of studying Art is invited to these Schools, upon the guarantee that all instruction in the various departments is most thorough and systematic under the direction of Prof. Otto Fuchs, late Principal of the Massachusetts Normal Art School, aided by an efficient corps of assistants in both Day and Evening Classes, and in consequence the Schools have gained a reputation for efficiency and thoroughness that has drawn many students from different parts of the Union to Baltimore for the purpose of studying Art and Industrial Drawing.

OBJECT OF THE SCHOOLS.

The object of these schools is to furnish the best and most thorough instruction in the various branches of Artistic and Industrial Drawing, Painting and Modeling in Clay, to all persons desiring to study Art with a view of following the same professionally, as teachers, designers, decorators, or skilled artizans generally; also to give a liberal art education to those who wish to study art as an accomplishment, and for the enjoyment of its refining and elevating influences.

There will be Day and Evening Classes open as follows, viz.: the Day Classes—Regular and Special—from October 4th, 1886, to May 28th, 1887, in which all branches of Drawing, Painting and Modeling are taught to students of both sexes. The Evening Classes are open from October 11th, 1886, to March 18th, 1887, for the study of Free-hand, Mechanical and Architectural Drawing, the different branches being taught in separate classes by experienced teachers, engaged practically in the arts which they teach. Designing and Decorating in the flat and round is made an important feature in both day and evening classes.

N. B. Ladies are admitted to the Free-hand Division of the Evening School.

DAY SCHOOL

ARRANGEMENT OF CLASSES.

The classes will be so arranged as to meet the wants of students, according to the object and purpose for which they come to study, in the best possible manner.

There are two classes of students, Regular and Special. Regular students are all those who desire to take the full course and attend regularly. Special students, those who cannot attend regularly and wish to study any special subject.

ARRANGEMENT OF STUDIES.

All regular studies will be carried on by classes, and lectures given at stated times. Special students have the privilege of attending lectures given in the regular classes upon application to the Principal.

SESSIONS.

The Day Classes are open to students of both sexes daily, from 10 A. M. to 3 P. M., although students have the privilege of remaining for practice until 4 P. M. any school-day except Saturday, when the school will be closed at 2.

Conditions of Admission to the Day Classes.

Application for admission may be made in person or in writing to the Actuary, stating name, age, residence, whether the candidate desires to enter as a regular or special student; if special, what particular subject it is desired to study.

REGULAR COURSE.

The regular full course of Study in the Day School covers three to four years, and includes Model and Object Drawing in Outline, Perspective, Drawing from the Antique and from Life in Charcoal, Painting in Water Colors and Oil and Modeling in Clay, and is divided as follows:

FIRST YEAR.

CLASS A.

Elementary Drawing and Shading in Charcoal and Sepia.

SECOND YEAR.

CLASS B.

Outline Drawing of Heads and Figures in Charcoal from Antique and Painting in Water Colors, Still-Life, Fruit, Flowers and Landscapes.

THIRD YEAR.

CLASS C.

Drawing and Shading of Heads and Figures from Antique and Painting in Oil, Still-Life, Fruit, Flowers and Landscapes.

FOURTH YEAR.

CLASS D.

Modeling in Clay, figure Drawing and Sketching from Life in Charcoal.

The full course is arranged to cover four years, although no hindrance will be imposed upon those who can and wish to complete the same in three years.

Fee for Regular Students.

Annual Membership and Tuition for Regular Students for the Session of eight months $28 00

Payable in Advance.

Class A.

Elementary Drawing.

Course of Studies and Certificate Works.

1. Drawing in outline from geometric solids.
2. Drawing in outline of ornament from cast.
3. Drawing in outline, still life group, from objects.
4. Drawing in outline, details of human figure, from cast.
5. Drawing in outline of natural foliage, from a plant.
6. Drawing from objects, shaded in charcoal.
7. Drawing from objects, shaded with brush.
8. Drawing of ornament from cast, shaded.
9. Analysis of historic ornament, from cast, or approved example.
10. An elementary design, within a geometric form.
11. Analysis of a plant and applied designs.
12. Geometry, plane and solid.
13. Perspective, theory and applied.

NOTE. A representative or certificate drawing of each of the above-named subjects, made in the best manner possible, on half imperial sheets, mounted on bristol board, 14 by 22, must be submitted by every regular student, and accepted by the Principal, before the student can take the examinations and graduate from class A to B.

Examinations for Certificate.

The above drawings having been submitted and approved, time examinations will be held at the end of the year in the following subjects:

1. Model drawing in outline, from solids.
2. Model drawing, shaded, from solids.
3. Outline drawing, details of human figure from cast.
4. Historical ornament.
5. Geometrical drawing.
6. Perspective problems.
7. Elementary design.

Test examinations will also be held at stated periods during the term, and an average of 66 per cent. must be obtained in order to admit the student to the final examination.

Two drawings of each certificate set will be selected by the Principal and retained as the property of the school.

Class B.

Figure Drawing and Painting in Water Colors.

Course of Studies and Certificate Works.

Charcoal.

1. Head from cast.
2. Human figure from the antique.

Water Color.

3. Still life group from objects.
4. Landscape from an approved example or from nature.
5. Fruits, flowers and foliage from nature.
6. Perspective.

Applied Designs.

7. Design for textile fabric, wall paper or carpet, &c.
8. Surface decoration of some object of ornament.

Time Sketches.

There will be two time sketch exercises per week; one in charcoal, drawing from the cast; the other in water color, painting from still life, fruit and natural flowers. An average of 66 per cent. must be obtained to entitle the student to the final examination.

A finished example of each of the above-named subjects, mounted on imperial board, "22x28," must be submitted by every regular student, and accepted by the Principal, before the student can take the examinations and graduate from class B to C.

Examinations for Certificate.

Time examinations in the above subjects will be held at the end of the year.

One drawing of each certificate set will be selected by the Principal and retained as the property of the school.

Class C.

Painting in Oil and Drawing from Antique in Charcoal.

Course of Studies and Certificate Works.

1. Head from cast, shaded.
2. Figure from antique, shaded.
3. Still life group from objects, in oil.
4. Fruit or flowers from nature, in oil.
5. Landscape from approved example, or nature, in oil.

Time Sketches.

There will be two time sketch exercises per week ; one in oil painting, the other in drawing from antique in charcoal. An average of 66 per cent. must be obtained to entitle the student to the final examinations.

Examinations for Certificate.

Time examinations in the above subjects will be held at the end of the year.

One drawing or painting of each certificate set will be selected by the Principal and retained as the property of the school.

Class D.

Modeling in Clay, Drawing from Life and Designing in the Round.

Course of Studies and Certificate Works.

Modeling in Clay.

1. Study of Ornament from Flat Design or Cast.
2. Head from the Cast—Antique—in Bas-relief.
3. Figure from the Cast—Antique—in Bas-relief.
4. Portrait Head or Bust from Life in Bas-relief or Round.
5. Original Design in Clay of a Tile, Rosette or Ornamental Panel.
6. Portrait Head from Life, shaded in Charcoal.
7. Figure from Life, shaded in Charcoal.

Time Sketches.

There will be two time sketch exercises per week—one in modeling the other in figure drawing from life in charcoal. An average of 66 per cent. must be obtained to entitle the student to the final examinations.

Examinations for Certificate.

Time Examinations in the above subjects will be held at the end of the year. One cast or drawing of each certificate set will be selected by the Principal and retained as the property of the School.

CERTIFICATE WORKS.

Certificate works are not allowed to be taken away from the school before the end of the year, except by special permission of the Principal; nor are any certificate works returned until the entire set has been completed and accepted.

GRADUATES.

A certificate of graduation and proficiency will be awarded to students who have completed acceptably all the certificate works and passed all the examinations prescribed for Classes A, B, C, and D, and a premium certificate will be given to the graduate who has received the highest number of marks in all the certificate works of the four classes.

POST-GRADUATES CLASS.

Students who have graduated are invited to form a Post-Graduates Class, in which any branch of Art may be practiced at the option of the student. There will be no charge for tuition in this class (membership of the Institute only being required), and members of the class may be called upon from time to time to assist in teaching.

SPECIAL CLASSES.

SCHOLASTIC YEAR.

The School year for Special Students is divided into three terms, as follows:

First term from October 4, 1886, to December 18, 1886.
Second term from December 20, 1886, to March 12, 1887.
Third term from March 14, 1887, to May 28, 1887.

TUITION FOR SPECIAL STUDENTS.

	PER TERM.
1. Elementary Drawing,	$ 5 00
2. Advanced Drawing in Charcoal,	8 00
3. Painting in Water Colors,	10 00
4. Painting in Oil,	15 00
5. Painting on China,	15 00
6. Modeling in Clay,	15 00

SATURDAY CLASSES.

The school is open on Saturdays from 9.30 A. M. till 2. P. M., for the accommodation of youths of both sexes and adults who find it inconvenient to attend any other time. Special instruction is given in all branches of Drawing and Painting by the regular Faculty, including a department for Normal instruction to Teachers. Everything is done to make the Saturday classes attractive and instructive to all who attend them.

Terms for Saturday pupils one-half the rates for special students.

All students are required to be members of the Institute. The charge therefor, in the case of Special and Saturday students, *in addition to tuition*, being $3.00 upon entering the first term, $2.00 if entering at the second term, and $1.00 if entering at the third term.

All Fees are Payable in Advance.

EVENING CLASSES.

The Evening Classes are established for the express purpose of affording technical instruction to young men already engaged in or desiring to follow any occupation in which skill in either Free-hand or Instrumental Drawing will be found beneficial. To meet this important demand a corps of efficient teachers, who have had long practical experience in their profession as specialists, are employed, the work so systemized that no time is wasted, and the most rapid yet substantial progress assured to all.

Term.

The term for the evening classes begins October 11th and continues every Monday, Wednesday and Friday evening until March 18th—five months.

Arrangement of Classes.

There are three general divisions: first, Free-hand; second, Mechanical; third, Architectural Drawing; each division having its elementary and advanced classes, and the full term in each division comprising three years.

Admission to Evening Classes.

Application for admission to the evening classes must be made the same as for the day school, and every applicant agree to attend regularly three evenings per week during the entire term. Sickness or other excusable causes for absence must be reported to the Principal.

Annual membership and tuition for the session of five months...$6 00

Payable in Advance.

FREE-HAND DIVISION.

Course of Studies and Certificate Works.

First Year.

(On half imperial sheets, 13½ in. by 19½ in.)

1-4. Drawing of lines, planes and solids, from blackboard, sketches and objects.
5. Drawing in outline of historic ornament, first from blackboard, second from cast.
6. Drawing in outline of parts of human figure.
7-8. Shading with stump, first from cartoons, second from objects.
9. Geometry.
10. Perspective.
11. Geometrical designs.
12. Design of conventionalized plant forms within a geometric figure.

Second Year.

(Certificate Drawings on half imperial sheets, 13½ in. by 19½ in.)

1-2. Drawings of objects in outline.
3-4. Perspective.
5-7. Light and shade drawings from geometric solids.
8-9. Light and shade drawings from objects.
10. Design for decorating flat surface.

Third Year.

(Certificate works mounted on imperial sheets, 22 in. by 28 in.)

1. Study of ornament from cast, shaded in charcoal.
2. Study from still life group, shaded in charcoal.
3. Head from antique in charcoal.
4. Original design, applied to either surface or round.

MECHANICAL DIVISION.

Course of Studies and Certificate Works.

First Year.

1-3. Geometrical problems, three sheets, from blackboard.
4. Orthographic projection, from blackboard and models.
5. Intersection of solids, from blackboard and models.
6. Development of surfaces, from blackboard and models.
7-9. Details of machinery, three sheets, from blackboard and models.
10. Sketches and drawings of details of machinery, from measurement.

Second Year.

1. Geometrical problems, from blackboard.
2. Orthographic projection, from blackboard and models.
3. Intersection of solids, from blackboard and models.
4. Projection of screws, from blackboard.
5-6. Pulleys and belts, from blackboard and models.
7-8. Gear wheels, plain and bevel, from blackboard and models.
8. Sketches and drawings of machine details, from models.

NOTE. All the first and second year drawings to be on half imperial sheets, 13½ by 19½ inches.

Third Year.

The work in the third year class consists of making sketches and practical working drawings, general plans and details of machinery.

The certificate drawings must be not less than three, of which one must be a general plan of an engine or machine.

NOTE. Certificate drawings of third year class to be on imperial sheets, 19½ by 27½ inches.

ARCHITECTURAL DIVISION.

Course of Studies and Certificate Works.

First Year.

(On half imperial sheets, 13½ by 19½ inches.)

1-3. Geometrical problems—plane and solid—from blackboard and models.
4-5. Mouldings & timber joints from models.
6-8. Details of building construction, from blackboard and models.
9. Plans of a building, from blackboard sketches.
10. Elevation of a building, from blackboard sketches.

Second Year.

1-2. Structural details in wood and stone, from blackboard and models.
3. Isometric projection, from blackboard.
4. Construction of stairs—wood and stone.
5. Plans of building, from blackboard sketches.
6. Elevation of building, from blackboard sketches.
7. Section of building, from blackboard and model.

Third Year.

Drawing plans, elevations, sections and designs, from sketches or data. The certificate drawings must be not less than three imperial sheets.

One drawing from each student in the evening schools may be selected by the Principal, to be retained as the property of the school.

EXAMINATIONS.

The last week of the annual session will be devoted to examination exercises. Before entering any advanced class students must be qualified to the satisfaction of the Principal and have passed examinations in the previous year's course.

Students in the Evening School will, after completion of all the certificate works and passing examinations, receive a certificate of graduation, and those desiring to compete for the Peabody prizes must signify their intention to the Principal, at the begining of the term.

PEABODY PRIZES.

Prizes will be awarded to graduates of the Evening School, as formerly, in accordance with the provisions of the will of the late George Peabody, through whose liberality the Managers are enabled to distribute $500 annually to the most meritorious graduates, by money premiums in sums not more than $100 nor less than $50.

POST-GRADUATES CLASS.

In order to afford those who have graduated from the Evening School an opportunity to continue their studies beyond the regular course prescribed in the circular, a Post-Graduates class has been established in each of the three Divisions, open to all who have received their certificates; application for admission must be made to the Principal. There will be no charge for tuition in these clases (membership of the Institute only being required), but all who wish to join must agree to attend at least two evenings per week during the term.

MATERIALS.

Materials and instruments required by the students are to be provided at their own cost, and any damage done to property of the school by students must be made good by those causing it.

RULES AND REGULATIONS.

All regular students are required to be in their places and ready for work at the appointed time; all passing in and out or about the building must be done in a quiet and orderly manner.

Students must remain in their places and not engage in conversation during school hours.

There will be a recess from 12 M. to 12.30 P. M., in the Day School, for lunch and recreation.

No drawings are allowed to be taken from the building before the end of the term, except by permission of the Principal.

Regular students absent from the school three times in succession, without notice or excuse, will lose their places, and can be reinstated only by the Principal, to whom application must be made for re-admission.

MEMBERSHIP.

Membership, per annum, from September 1 to August 31..	$ 3 00
Male Life Members.....	25 00
Female Life Members.....	10 00

All pupils of the schools must be members of the Institute. The Membership Ticket entitles a member to the free use of Library, and the privilege of entering the schools on payment of the tuition fees, and is not transferable.

JOS. M. CUSHING, *President.*

JAMES H. BOND, *Chairman of Committee.*

OTTO FUCHS, *Principal.*

On all business with the Institute apply to or address

GEORGE L. McCAHAN,

Actuary.

Graduates of the Schools of Art and Design.

DAY SCHOOL.

Barrington, Miss Kittie.....1873
Brown, Miss Hattie B.....1873
Beehler, Miss C. M.....1874
Burr, Miss Kate.....1874
Baughman, Miss Jennie.....1875
Bersch, Miss Carrie L.....1886

Creger, Miss Lannie V.....1873
Curtis, Mrs. Mary E.....1873
Councilman, Miss A. M.....1874
Camper, Miss Raguenia.....1876

Davis, Miss Roberta.....1873

Eareckson, Miss Delia.....1874

Farquhar, Miss Hattie M.....1874

Groneburg, Miss M. Helen....1876
Gray, Miss Affa.....1885
Gover, Miss Mary G.....1885
Gundry, Miss Mattie.....1886

Hays, Miss Katie.....1874
Hendron, Miss Eugenia B....1875
Hergenroder, Miss Amelia....1875
Hoopes, Miss Florence L.....1886

Keefer, Miss Nora.....1874
Keyworth, Miss L. A.....1876
Keller, Mrs. Inez R.....1885
Kleyensteuber, Miss J. Louise 1886

Lang, Miss Lina E.....1874

Massey, Miss Emilie T.....1873
Makibbin, Miss Bettie M.....1873
Middleton, Miss M. Belle.....1874
Meyer, Miss Ellen C.....1874
Mann, Miss S. E.....1875
Murray, Miss Elizabeth B.....1885

Osbourn, Miss Eugenia H....1886

Pool, Miss Lina.....1874
Potter, Elmer V.....1886

Russell, Miss Mary.....1885

Spencer, Miss E. J.....1873
Schoenhals, Louis.....1876
Smith, Miss Agnes M.....1879
Swann, Miss Alice M.....1879
Schaefer, Miss Matilda.....1885
Stebbins, Miss Helen F.....1886

Tudor, Miss Sallie M.....1876

Villiant, Miss Nannie. 1875

Worthington, Miss Hester....1875
Willis, Mrs. Annie E 1876
Wampler, Miss J. C.....1876
Webb, Charles H.....1885
Wassam, George E.....1886

Graduates of the Schools of Art and Design.

NIGHT SCHOOL.

*Armiger, Robert B.....1859
*Albrecht, George.....1865
*Ambrust, John. 1870
Ahrling, G. D.....1876
Abrams, Jr., A. J.....1876
*Adler, Julius.....1878
Audoun, F. P.....1879
*Adt, A. W.....1881
*Andrews, George W.....1886

*Boettner, Robert F.....1859
*Bucher, Charles T..... ...1862
*Bentley, John E 1863
*Bucher, George A. 1863
*Barry, John S.....1863
*Breenn, E. F.....1863
*Bennett, William H.....1864
*Brown, Walter S.....1865
*Bayley, William M.....1865
*Beecher, William N.....1865
Berger, George H.....1866
*Barker, Lewis R.....1867
*Busey, William T.....1868
*Bucker, Lewis A.....1868
*Beck, John M..... .1870
*Beecher, Frederick.....1874
*Brown, Frank S.....1875
Balderston, O. H.....1875
Biggins, W. R..... 1875
Beadenkopf, George.....1877
Burns, William..... 1877
*Burk, George W..... ...1883
*Bunnecke, H. G.....1884
Brosius, S. Glenn.....1884
Butler, J. Clifton.....1884
†Badger, Augustine P.....1885

Coleman, C. C..... 1857
*Caldwell, Jr., William Q. .. 1858
Chase, Isaac..... 1858
Coulter, John M.....1860
*Copper, Samuel R..... 1862

*Clarkson, E. C.....1864
*Cooke, John T.....1866
*Corbett, John W 1868
*Cross, John C. 1869
*Cochran, J. E.....1872
*Carter, H. M.....1873
*Carr, Adam R.....1875
Comegys, Charles L.....1881
Connor, W. Perot.....1882
Cunningham, J. Southern....1884
Carstens, Frederick C.....1885
Carper, Albert A..... 1886
*Clarson, Augustus E 1886
Curtis, John E.....1886

*Dushane, John T.....1858
Dushane, George H 1858
*Dumbolton, George.....1859
*Dieterich, Louis P 1861
*Davis, F. E.....1862
*Dorr, Edw. F.....1866
*Dietrich, Ferdinand.....1867
Dewling, T. J.....1876
*Deibel, George 1877
*Doerkson, Jacob L.....1878
*Dengenhardt, Joseph R 1878
*Daugherty, R. E. S.....1879
*Donnelly, Daniel A.....1884
Dunn, John B 1884
*Diffenderffer, J. K. E 1885
*Dashiell, Jr., Benjamin J. ..1886

*Elmer, W. F.....1865
*Early, Thomas.....1870
Eckhardt, W. H..... 1870
*Eisenhardt, William.....1879
Elenbrock, Lewis..... ...1879
*Eigenrang, Jr., F.....1885
Ellsler, George..... 1885
*Emmart, William W.....1886

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*Fales, Lawrence.....1859
*Ford, John D.....1861
*Foos, H. O.....1864
*Frazier, Charles E.....1865
*Frazier, W. J.....1871
*Fisher, F.....1872
Foster, W. J.....1872
*Foescher, George.....1874
Frincke, Otto L. W.....1877
Frang, Herman W.....1878
*Forrest, Edwin.....1879
Fogler, James B.....1879
*Fink, Charles.....1882
*Fink, J. W.....1882
†Fox, Charles J.....1885

Green, George T.....1859
*George, Frederick A.....1868
*Gettier, J. F.....1872
*Gosnell, John S.....1873
Grindall, Albert J.....1876
Gale, J. M.....1879
*Griffin, H. K.....1881
*Goetze, W. A.....1884
Hess, Charles.....1859
*Hall, Henry.....1860
*Henning, Herman.....1860
*Hinks, Charles M.....1861
*Holtz, David.....1862
*Hugg, R. E.....1864
*Hammens, M. Z.....1869
Hahneman, F.....1869
Harker, Charles E.....1871
*Herschmant, George C.....1872
*Heinz, J. G.....1874
Hayden, George E.....1875
Hildebrandt, W. P.....1875
*Horstmeier, John C.....1876
Hoepner, T. B.....1876
Hammen, J. H.....1876
*Hammen, G. H.....1877
Hetz, Robert.....1877

*Haegerich, L.....1881
*Hallwig, Paul.....1883
*Heinmiller, Charles E.....1883
*Hoofnagle, W. T.....1884
*Hedian, J. B.....1885
Heiner, John J.....1885
Howard, William F.....1886

*Jenkins, Thomas W.....1860
*Jonson, Julius.....1861
*Jones, C. Howard.....1869
*Johns, Jr., R. H.....1869
*Joice, Walter O.....1870
*Jeager, Fred.....1871
Jehnert, E. B.....1879
*Jackson, W. Henry.....1882

Kugler, Thomas H.....1858
*Kahler, C. P. K.....1860
*Koffenberger, Henry.....1860
*Kuhne, Charles F.....1864
Knight, C. W.....1869
*Kong, Theodore F.....1871
*Kabernagle, W. H.....1871
*Koob, G. H.....1871
Kanne, Charles.....1872
Kong, Theodore.....1873
*King, F.....1875
*King, Ernest.....1875
*King, William H.....1878
Koestner, W. H.....1879
Kaiser, Fred.....1884
*Kohlman, Charles W.....1885
†Krebs, Clifton E.....1886

*Letournan, F. W. W.....1858
*Lewis, George T. R.....1868
*Lordeman, H.....1873
Lucker, R. H.....1873
Lyon, W. A.....1875

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NIGHT SCHOOL.

*Lastraw, G. W.....1877
*Lang, William J.....1879
†Lindsay, William E.....1885
†Littleton, Charles W.....1886

McComas, J. L.....1857
*Maughlin, James W.....1858
*McCahan, George L.....1858
*Meakin, Joshua W.....1859
*McArdle, Harry A.....1860
*Michael, William C.....1866
*Maughlin, Jr., William W...1867
*Murphy, R. D 1867
*McPhail, James L.....1867
*Mogk, H. Oscar.....1872
*Murrill, James T.....1873
*Miller, Alexander.....1873
Miller, Frank.....1874
Michelman, C. H.....1875
Muster, Edward.....1876
*Marks, T. M.....1877
Marx, J. D.....1877
McCauley, G. H.....1877
Milholland, W. R.....1877
Morgan, Evan.....1877
Muncks, Lewis.....1877
Murrill, John C.....1877
McManus, Edw. A.....1879
Minueman, B. F.....1879
*Meyer, Emil H 1881
*Marley, Crawford.....1882
*McCormick, Charles.....1883
Moke, John S.....1884
*Muller, H. J.....1885
*Moore, George B.....1885
Martin, Theodore A.....1885
Merkel, Henry 1885
†Morrow, Charles S.....1885
*Milburn, John H.....1886

*Neill, Thomas.....1861
*Newbauer, N 1875
*Nicewaner, E. G.....1884

*Ohrenschall, F. A.....1863
*Oettinger, Emil.....1876

*Parker, Edward G.....1858
*Purcell, George K.....1861
*Pollack, Alexander.....1863
*Palmer, W. P.....1864
*Preece, R. W.....1864
*Pollock, Abraham.....1867
*Parker, George E.....1876
Preston, George C.....1886

*Rogers, William F.....1858
Redding, William H.. 1858
*Rosskamp, William.....1869
*Rudiger, Gustavus.....1870
Rockstoroh, C. A.....1871
*Ryan, William R..... 1874
Rogers, Albert H.....1874
Ruth, C. Frank.....1876
Ritz, H. 1876
*Renepp, T. R.....1877
*Rethman, Herman.....1878
Reilley, Joseph W.....1878
*Roberts, H. N.....1879
*Reynolds, Henry D.....1879
Rau, Daniel 1879
*Radecke, John H.....1882
*Rost, Edward G..... ...1884
*Rippel, Henry.....1885

Smyth, William.....1857
Stewart, J. M.....1857
Shoemaker, E. B. S.....1859
*Sister, Thomas S 1861
*Shorey, William F 1862
*Storck, George.....1865
*Savage, George O.....1866
*Sheffield, William J.....1867
*Smith, Walter W 1868
*Shaw, W. A.....1868

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NIGHT SCHOOL.

*Schaub, Martin 1869
*Search, Casper F.....1870
*Schaum, Fred C.....1870
*Smith, Henry.....1871
Stoops, Lewis.....1871
*Stone, Mason R. 1872
*Shaw, William F.....1873
*Schloer, Frederick.....1874
*Schneider, Charles W.....1874
*Steck, Charles A.....1875
Sindall, John W.....1875
*Sunner, Joseph H.....1876
Schoolfield, C. S.....1876
*Stranley, George C.....1877
Stack, Francis P..... 1877
*Smith, Rae C.....1878
*Schmidt, F. A 1881
*Schaefer, J. W.....1881
*Siemers, Henry F.....1882
*Sponsler, John H.....1883
*Sack, Charles..... 1884
*Sandman, A. G..... 1885
Schriver, William C.....1885
Schoberg, Joseph H.....1885
†Sollers, James T.....1885
†Stevens, Joseph D.....1886
*Sandlass, J. Henry.....1886
*Spicknall, Charles A.....1886

Trilley, Joseph.....1858
*Thomas, Philip W.....1860
*Tickner, Charles.....1862
*Turner, Joseph.....1863
*Thomiz, John C.....1866
*Turner, J. C.....1871
Turner, C. Y.....1871
Telleman, H.....1873
*Tegeler, W. E.....1874
*Thomas, Jr., Benjamin.....1876
Thomas, Benjamin.....1879
*Thompson, M. H.....1881
*Toennies, Joseph C.....1883
*Trippe, Frederick E.....1884

*Volkmar, Jr., Charles.....1859
*Veditz, John H.....1882

Weber, William F.....1857
*Wamaling, Robert L 1859
Wright, R. A.....1859
Weems, Edwin D.....1860
*Waite, Harrison.....1862
*Wheeler, W. H.....1869
*Waldman, H. C.....1873
Worthington, George.....1873
*Wolpmann, Dietrich.....1875
*Witte, A. J.....1876
*Woodward, M. L.....1876
*Wheeler, R. W..... .1877
Wagner, Ambrose.....1877
*Waltjen, Ernest A.....1878
*Walter, Charles L.....1879
*Walter, J. B 1885
†Ward, Clarence I.....1886
*Watkins, Howard E. 1886
*Wachsman, William.....1886
Warrington, Jr., Lewis.....1886
White, Wallace D.....1886

†Ziegler, Albert Lee.....1885

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